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CATALOGUE

OF

SAM'L P. AVERY'S

ENTIRE COLLECTION

OF

Valuable Paintings

TO BE

SOLD AT AUCTION.

ON EXHIBITION DAY AND EVENING

AT THE GALLERY,

No. 625 Broadway.

THEY WILL BE SOLD AT THE

SOMERVILLE ART GALLERY,

No. 82 FIFTH AVENUE,

On Tuesday and Wednesday Evenings,

May 13th and 14th.

To the Public.

FAILING to materially reduce my collection of paintings as I had hoped to do by private sale, during my recent exhibition, and having many more than I can arrange in my small rooms at No. 88 Fifth Avenue (where my alterations are yet unfinished), I find myself almost compelled to offer the greater part of my paintings at auction.

I am encouraged to take this step by the promises of support from many persons who prefer to purchase in this manner.

To them, to my friends and the public generally, I appeal for assistance to enable me to carry out this determination in the same good faith which on previous occasions has gained their confidence.

Particular attention is called to the fact that the majority of the works were executed expressly for me, many, indeed, being only just received and are the last works of the artists.

The paintings will be carefully delivered by Mr. Rossell, free of charge.

SAM. P. AVERY.

(*From the "Home Journal."*)

Mr. S. P. Avery, by reason of a lack of accommodat[illegible] on Fifth Avenue, has transferred his collection to the g[illegible] cupied by the National Academy, 625 Broadway. He here opens the largest and choicest array of paintings he has ever brought together. He has long been known to the cultivated few as a gatherer of art-treasures, and his very name carries the guaranty of a rare charm and excellence in his collections. His honorable dealing, also, has won for him a high degree of confidence, and there are few intermediators to whom both the holder of the pencil and the holder of the purse may more implicitly intrust their interests than to him. The collection numbers upwards of a hundred and eighty works, and represents the skill, taste and talent of more than a hundred and thirty different artists. The artists are mostly of acknowledged eminence in the French, German and Spanish schools, but there are many new adepts in the list, and evidently the collector has sought to place before his friends a fine quality of work rather than to impose upon them with the glamour of high sounding names. American art is represented by a few examples which compare well with the best in the galleries. The whole shows a variety and a homogeneousness that, in the skilful arrangement, give something of the pleasure of a work of art. Like the leader of an orchestra the collector marshals his artists to render a charming symphony. Everywhere we see the presence of a nice, genial taste, with a lively sense of the attractions of pictorial story-telling. There is not a really indifferent nor an offensive work in the list. If there are no transcendently great ones, there is likewise no painful reaching after a greatness beyond the artist's power. Rash experiments, *bizarre* effects of color; loud heroics; vacuity aping the sublime; chaotic canvasses from victims overwhelmed with the ideas and visions of genius; nothing of these here intrudes to mar the easy, chatty vivacity of the artistic concourse. All the elements possess a rare fitness for domestication. They are emphatically social, conversational; works to take home, works to grace the scenes of our daily reunion, works to abide with us, to cheer and entertain us.

☞ *Should any person be willing to give ANY price for any Painting in this Collection, and to whom it may not be convenient to attend the sale, I beg that they will not fail to authorize some friend, or the Auctioneer to bid whatever amount they would be glad to get the work for.*

In my former Sales I have lost money and collectors have missed bargains through this negleci. Therefore should any gentleman be willing to give even one-half or one-quarter the value of any work, I trust they will put that disposition into practical shape, and much oblige,

S. P. AVERY.

S. P. AVERY'S

PAINTINGS.

FIRST EVENING'S SALE,

Tuesday, May 13th, at 8 o'clock.

(*Pictures painted to the order of S. P. AVERY.)

(THE NOTES APPENDED ARE FROM VARIOUS PUBLIC JOURNALS.)

1 BOUCHARD (PIERRE-LOUIS),
Of Paris. Pupil of Flandrin.

30

* The New Doll.

2 SIMPSON (W. C.),
Of London.

27

Diogenes.
(Painted in enamel after Landseer.)

3 RISSE (ROLAND),
Of Cologne. Pupil of Schadow.

"Cinderella." 25

4 LEYS (BARON HENRY), deceased,
Of Antwerp.

The Happy Family. 110
(Water Color.)

5 PERRET (AIME),
Of Lyons. Pupil of Vollon.

Winter Scene. 60

6 MOULINET (EDOUARD),
Of Paris. Pupil of Giraud and Gleyre.

The Luncheon. 7

7 MARIS (WILLEM),
Of the Hague.

Cows Drinking. 4

8 L'ANFANT (LOUIS),
Of Metz.
The Picture Book. 65

9 DARGELAS (HENRI),
Of Bordeaux. Pupil of Picot & Duverger.
Cold Fingers. 95

10 IMPENS (JOSSE),
Of Brussels.
* Hide and Seek. 200

11 MEYER VON BREMEN (PROF. J. G.),
Of Berlin.
Tired Out. 65

13 CASTRES (EDOUARD),
Of Geneva. Pupil of Zamacois. Medal, 1872.
* Portrait of Zamacois. 190

14 BAKALOWICZ (LADISLAS),
Of Cracovie, (Austria.) Pupil of the Academy.
95
The Parrot.

15 SEARLE (MISS HELEN),
Pupil of J. W. Preyer.
( )
* Fruit and Wine.

16 ALBOY-REBOUET (ALFRED),
Of Paris. Pupil of Gleyre and Gerome.
210
* Diane of Poitiers.

17 VIRY (PAUL),
Of Paris. Pupil of Picot.
60
* The Cockatoo.

18 THIRION (VICTOR),
Of Paris. Pupil of Bouguereau.
Wild Flowers.
100

19

Lunch Time. 95

20 VELY (ANATOLE),

Of Paris, Pupil of Signol.

Peasant Girl. 45

From Salon of '72, No. 1483.

21 NEUHUYS (I. A.)

Of Antwerp. Pupil of Baron Leys.

Faust and Margaret. 80

22 HUSYMANS (JEAN),

Of Antwerp. Pupil of the Academy.

* Cafe at Tangiers. 100

23 HUBNER (JULIUS),

Of Dusseldorf. Pupil of his Father.

* School Money. 130

"A good story well told; the artist bids fair to surpass his father."

24 LEYENDECKER (PAUL),

Of Paris. Pupil of Gerome.

* Young Mother, Interior, time Louis XIII.

25 HART (JAS. M.), N. A.

Of New York.

Landscape.

26 PREYER (PAUL),

Of Dusseldorf. Pupil of his Father.

* Portrait of J. W. Preyer.

(The celebrated (dwarf) Fruit painter.)

27 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, 1866.

*The Monk Artist.

"The Monk Artist," by Gide, a pupil of Delaroche, an excellent example of a painstaking and unpretentious style."

28 HOFF (CARL),

Of Dusseldorf.

In Love with the Sitter.

29 MARTENS (W. I.),

Of Rome.

The Shrine.

"Martens is represented by a church interior, with figures at the shrine. One is devoutly kneeling, with head bowed down in abject humility, while a pretty girl, more enthusiastic in her belief, is kissing the hand of the Virgin in a picture which ornaments the altar. Candles are burning before the painting, and the effect is very charming"

30 BOUCHARD (PIERRE-LOUIS),

Of Paris. Pupil of Flandrin.

Italian Girl.

31 TOM (J. B.),

Of the Hague.

Dutch Landscape, with Cattle.

32 SUS (GUSTAV),
Of Dusseldorf.

110 * The Watering Place, (giving a piece of her mind.)

33 JOURDAIN (ROGER),
Of Paris. Pupil of Cabanel.

225 * Spanish Scene.

34 LOBRICHON (TIMELEON),
Of Paris. Pupil of Picot. Medal, 1868.

Fishing.

35 LATOUR (ED.),
Of Paris.

220 The Signal.

36 COOMANS (JOSEPH),
Of Brussels.

250 * The Cymbals.

"Strikingly beautiful in the effect of reflected light thrown on the face."

37 LEYENDECKER (PAUL),

Of Paris. Pupil of Gerome.

* The Important News. 75

38 HUE (CHARLES),

Of Paris. Pupil of R. Fleury and Caraud.

Sealing the Letter. 145

39 HUBNER (PROF. CARL),

Of Dusseldorf. Pupil of Sohn, Chevalier of the Order of Leopold. 150

* The Twins.

40 WERNER (I. FRITZ),

Of Berlin. Pupil of Menzel. 350

Where's the Rabbit?

41 METZMACHER (EMILE)

Of Paris. Pupil of Boulanger and Willems. 125

Caught!

42 WAPPERS (BARON EGIDE),

Of Antwerp. Pupil of Van Bree. Legion of Honor, 1855.

Louis XVII. in Prison.

(Water color).

"I have restrained as far as was in my power the expression of a sentiment which will ever nourish in our minds recollections and regrets. . . My object being, not to say how we loved this child, but to show how worthy he was of being loved."

"That is a sad, suggestive picture by Baron Wappers, "Louis XVII. in Prison"—a haggard, half-clad boy sitting upon a cold stone and resting his weary young form against a cold wall."

43 HILDEBRANDT (F.),

Of Berlin, deceased.

Coast Scene.

44 HEULLANT (ARMAND),

Of Paris. Pupil of Picot and Giraud.

* Horace Reciting his Odes.

"After often studying this picture by Armand Heullant, "Horace Reciting his Odes," we confess we do not feel satisfied that we understand it. There is certainly some clever, dexterous, even beautiful painting in it, and there is sentiment in it, too, but Horace is too much for us, and we should think too much for the people about him. We suppose, after all, the picture is only meant for a *tour de force*, and that Heullant only painted it for fun, without caring a button what meaning might be made out of his work, and if with a twirl or two of his really clever brush he would turn Horace into a faun, or a satyr, or even into an overturned statue, we shall, no doubt, find the picture much improved. Still, there is a good deal that is attractive in the picture, and very much worth study as a sign of the times."

45 STEVENS (J.),

Of Brussels.

The Antique Vases.

46 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, 1866.

* The Studio.

47 COUTURE (THOMAS),

Of Paris. Pupil of Gros. Medals, 1844, '47, '55. Legion of Honor, 1848.

Ideal Head.

"A Study of a Head," by Thomas Couture, is remarkable for its broad and masterly handling, great strength of color and exhibition of refined sentiment. The head is artistically treated in every sense of the word."

48 LAMBRON (ALBERT),

Of Paris. Pupil of Flandrin and Gleyre.

Court Pastime.

49 ACCARD (EUGENE),

Of Bordeaux. Pupil of Pujol.

The Decision of the Flower.

115

50 DELAROCHE (PAUL),

Of Paris, deceased.

St. Madeline (on her way to Marseilles during the great Plague).

200 Study for one of the decorations of the Church of the Madeline, but never painted.

51 BAKALOWICZ (LADISLAS),

Of Cracovie, (Austria.) Pupil of the Academy.

310 The Pet Monkey.

52 LESREL (ADOLPHE),

Of Paris. Pupil of Gerome.

315 Courtier of Louis XIII.

From salon of 1872. No. 1015.

"An interior by Lesrel, with the figure of a cavalier drinking a glass of wine, is a brilliant example of art."

53 VERBOECKHOVEN (EUGENE),

Of Brussels. Pupil of his Father. Medals, 1834, '41, '55. Member of the Legion of Honor, 1845. Officer of the Order of Leopold, and Chevalier of the Coronne de Chêne.

Winter, Landscape and Figures.

"'Winter Landscape,' by Verboeckhoven, very charming in treatment and execution."

54 BERNE-BELLECOUR (ETIENNE),

Of Paris. Pupil of Picot and Barrias. Medals, 1867, '70.

The Sentinel.

"A most elaborate little gem."

55 PASCUTTI,

Of Rome.

The Duett.

"A lovely little work—with much of the charm of Madrazo and Baldini's execution.

56 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.

* In the Garden.

"A cabinet gem by Worms, representing a lady seated in a park and reading, is exceedingly rich in color."

57 HUNT (WILLIAM),
Of London, deceased. The celebrated artist.

130

An Apple and Grapes.
(Water color.)

58 RICHARDS (WM. T.),
Of Philadelphia.

300

Deal, near Long Branch.

59 BOUGHTON (GEO. H.),
Of London.

150

The Faded Flower.
"A fine sentiment and charming harmony of color pervading."

60 BOULANGER (GUSTAVE-RODOLPHE),
Of Paris. Pupil of Delaroche and Jollivet. Prize of Rome, 1849. Medals, 1857, '59, '63. Legion of Honor, 1865.

425*

After the Bath.
(Portrait of the Artist.)

"By Boulanger is a consummate piece of workmanship. A Turk sitting in a niche with a girl blowing the fire under his pipe's bowl, with rich draperies and a white wall, make a good subject for a man who knows how to use his color very delicately."

"Boulanger, the friend of Gerôme, and his rival in a line of oriental subjects, displays a delicious episode of the Turkish bath. A middle-aged

voluptuary reclining in a niche of some large *hummum* or bathing establishment of Cairo, is watching the movements of a beautiful Circassian slave who prepares his pipe. The languor which attaeks the system after the elaborate shampooing operations of the East is plainly expressed in his passionless, enervated face; at the same time his eye rests upon the budding form of the graceful girl with the air of a connoisseur in female loveliness. This is a warm, rich page from the journal of an Eastern traveler. Not a detail is introduced which is not perfectly oriental in character, and the whole picture seems like a view in some magic mirror, reflecting Nile-life and the 'glorious time of good Haroun-al-Raschid.'"

61 STEINHEIL (ADOLPHE-CHARLES),

Of Paris. Pupil of his Father and Meissonier.

656

* The Student.

"There is a little eanvass by Steinheil, a new name, entitled 'The Student,' which is superbly drawn, and very strong in color. In its careful finish this picture is worthy of the highest praise, and in many respects it equals the best work of Meissonier. Steinheil is a pupil of his father, who is one of the most eminent painters of the French school and resides at Strasburg. Recently, however, the younger Steinheil has been painting in Paris, in the studio of Meissonier, his uncle."

"A work rivaling in minute finish the famous 'Femme Hydroptique,' or Hydroptic Patient, by Gerard Dow, in the Louvre. A young man of strongly marked cast of features is immersed in study, amongst 'many a quaint and curious volume of forgotten lore.' Behind the figure is a large square window, from which the light plays around the form of the reader. Something very quaint and original is given to this composition by the prevalence of straight horizontal and vertical lines. At the same time this rectilinear arrangement is so skilfully varied that the picture has an effect as rich as if arranged in a system of the most graceful curves. The general gloom of the apartment, as of some shadowy interior by Rembrandt, gives value to the burst of light coming from the casement, and to the thoughtful face of the student. This artist works with much of the crisp finish of his instructor, Meissonier, but adds a certain massive gloom derived direct from the old Dutch masters."

63 DESGOFFE (BLAIZE),

Of Paris. Pupil of Flandrin. Medals, 1861, '63.

425

* Objects of Art.

A Cup of Lapis-Lazuli, a Jar of Palissy Ware, Venetian Glass and other objects from the Museum of the Louvre.

"A very beautiful Desgoffe, one of the most beautiful Desgoffe's we ever saw. It is of still life—a glass tankard and some stuffs—and painted with consummate skill, and has less of that hard metallic glitter which sometimes repels us in his work."

64 RIEFSTAHL,

Of Berlin.

675

Rest at the Wayside.

(A Scene in the Bavarian Alps.

"Riefstahl, of Berlin, is an artist of whom we have seen too little, though we are duly thankful, or wish to be, for what we have been allowed to see. His 'Rest at the Wayside' has all his qualities, and we counsel everybody to take his opportunity to study it well. Look at the people, look at the things, every inch of the picture is religiously studied and painted with purpose."

"This picture is remarkable for the out-of-door effect which it presents, and is a very vigorous work in every way."

65 LEYENDECKER (PAUL),

250

Of Paris. Pupil of Gerome.

* The Lord of the Manor.

"There is a vast deal of character, expression, and contrast in 'The Lord of the Manor,' painted by Paul Leyendecker, of Paris, a pupil of Gerôme. Nothing can be sweeter or more natural than the expression of the modest young peasant lass whom the splendid gentleman in broidered costume chucks so patronizingly under the chin."

66 ROTA (GIOVANNI),

Of Trieste. Pupil of the Academy of Venice.

* The Rose Bud. 25

67 DELORT (CHARLES EDWARD),

Of Paris. Pupil of Gleyre and Gerome. 210

Snaring Rabbits, 16th Century.

"An eccentric picture, with good action and brilliant color."

68 VAN DER OUDERA (P.),

Of Antwerp. 120

* The Refuge for the Afflicted.

"A most touching evidence of religious faith and a fine example of manly art."

69 KENSETT (J. F.),

Of New York, deceased. 520

Eagle Rock, Manchester, Mass.

"This fine picture was painted to order in 1859, and retouched by the artist some years later. It has always been regarded as a representative work, and has never before the present occasion been offered for sale."

70 BOUGUEREAU (WM. ADOLPHE),

Of Paris. Pupil of Picot. Prize of Rome, 1850. Medals, 1855, '57, '67. Legion of Honor, 1859.

The Echoes of the Sea.

"I have seen a curious child, who dwelt upon a tract of inland ground,
Applying to her ear the convolutions of a smooth lipped shell;
To which, in silence hushed, her very soul listened intensely:
And her countenance soon brightened with joy;
For murmurings from within were heard; sonorous cadences,
Whereby, to her belief, the monitor expressed mysterious union with its native sea."

"A beautiful child picture by Bouguereau, in which the features and figure are all infantine archness and tenderness. As a painter of children, rosy-cheeked, cherry-lipped, with laughing eyes and golden hair, Bouguereau is unequalled."

"Bouguereau, a painter of very high rank in subjects of female loveliness, has contrived to introduce all his classical elegance into a simple study of modern child-life. A little girl, whom every spectator will be apt to find resembling some fair child of his acquaintance, is listening to the sound of a shell, as it "murmurs of the sea." The expression of *listening* could not be more perfectly indicated. The pleased curiosity of expression adds animation to beautiful but ordinary life-like features. The utmost correctness of taste is required to treat a subject of modern life in this statuesque and pure style. Bouguereau, whose exquisite Arcadian groups have served as models for sculpture, and been imitated in our finest bronzes, has managed to confer his Grecian sentiment upon a figure from modern times and from a modern home. The neatness and certainty of touch characteristic of Bouguereau are shown all over the delicate figure, where perfection seems to be reached without an effort."

71 RICHARDS (WM. T.),

Of Philadelphia.

Good Harbor Beach.

(Near Gloucester, Mass.)

72 JOURDAN (ADOLPHE),

Of Paris. Pupil of Jalabert. Medals, 1864, '66, '69.

* The Beautiful Vintager. 500

"Charming in color and tone—a picture never to tire of."

78 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Gerome.

* Fresh Flowers. 210

74 CLAIRIN (JULES-GEORGES),

Of Paris. Pupil of Picot and Pils.

* Feeding the Flamingo. 750

(At Tangiers.)

"A superb Moorish interior at Tangiers, Morocco, with the figure of a slave feeding a favorite bird, by Clairin, one of the younger painters of the new Spanish school of art, and a companion and student with the lamented Henri Regnault. As an example of gorgeous color this picture is a masterpiece."

"Along with Heullant's work should be studied Jules-Georges Clairin's 'Feeding the Flamingo.' Here is more brilliant and better harmonized color, more local truth, and a more orderly spirit manifested, but it belongs to the same unconventional school, a school without a head, now that Regnault is gone, but not destined to die with him, because it is born of opposition to classicism and hatred of formality and repression. Thus far these new men tell us very little that in itself is worth knowing; but they show us a world of things that are worth feeling, and to make us feel, as they have felt, the beauty of the external world as manifested in its color to what they are after. They are not all Frenchmen—some are Spanish, some are Italians, but the best are Frenchmen who have fled from the cold gray skies, the rains and snows, the monotonous life in houses and pale streets of their native North to bathe and revel in the glow and splendor of the sensuous life of the South. Those who would understand fully what these men delight in, and what they are trying to paint in their pictures, should read the correspondence of Henri Regnault."

75 CABANEL (ALEXANDRE),

Of Paris, Pupil of Picot. Prize of Rome 1845. Medals, 1852. '55. Member of the Legion of Honor, 1855. Member of the Institute of France, 1863. Officer of the Legion of Honor, 1864. One of the Eight Grand Medals of Honor, at the Universal Exhibition of 1867. Professor in the School of the Beaux Arts.

* Ophelia.

"Cabanel's 'Ophelia,' which he asked Mr. Avery's permission to paint for him as the result of an inspiration received from Mlle. Nilsson, is a remarkable piece of portraiture idealized. As we look at it we are reminded of Reynolds painting Siddons, or of Launt Thompson seulpturing the features of Booth in 'Hamlet.' Exquisite as a pieee of painting, with the firmest and softest definition of features, hands and drapery, it is a still more admirable work as an illustration of Shakespeare. The noble Scandinavian head, flooded with waves of blonde hair, is raised inquiringly, as if to interrogate the heavens. One hand is lifted to east aside the weight of hair and touch the temple with the pale fingers. The eyes, light in hue, yet profound, are truly those unfathomable eyes of Nilsson's, fixed upon the distance, as if in the endeavor to retain some vanishing clew of thought. With all this disturbance and distractiou, the portrait retains a beauty as deep as that of Nilsson in her most inspired moments, and is a lovely poem in the midst of its 'admired disorder."

77 PIOT (ADOLPHE),

Of Paris. Pupil of Cogniet.

* A Contadini.

78 LAGYE (VICTOR),

Of Antwerp. Pupil of Baron Leys.

Margaret in Church.

From the Brussels Exhibition of '72. No. 438.

"The scene is in the Cathedral, where Mass is being celebrated for the dead, probably for Valentine who was killed by Faust. Margaret venturing to mingle with the crowd holds herself timidly aloof; at her right is her neighbor old Martha Scherdtlein, the cause of her fall, fast asleep in a stall. The evil spirit (Mephistopholes) under the disguise of a pilgrim stands behind the chair of the young girl, and murmuring some words which hearing faintly she takes for the reproaches of her conscience, the organ resounds, the funeral chants are loud."

EVIL SPIRIT BEHIND MARGARET.

"How diff'rent Gretchen, was it once with thee,
When thou, still full of innocence,
Cam'st to the altar here,
And from the small and well-conned book,
Did'st lisp thy prayer."

MARGARET.

"Woe! Woe!
Oh could I free me from the harrowing thoughts
That 'gainst my will,
Throng my disorder'd brain."

* * * * * * *

"Would I were hence!
It is as if the organ
Chok'd my breath,
As if the choir
Melted my inmost heart."—GOETHE'S FAUST.

"One of the most interesting works in the collection is Victor Lagye's 'Margaret in Church,' which was exhibited at Brussels last year. The Mass is being celebrated, and Margaret has seated herself on a bench at some distance from the remainder of the congregation, absorbed in "the harrowing thoughts that 'gainst her will throng her disordered brain." Behind her stands Mephistopholes, in the disguise of a pilgrim, and whispers to her of the time when still full of innocence she worshipped at this same

altar. Before her kneel children with hands upraised in prayer, and in the back-ground some dark-faced monks are chanting the litanies. The eye at once falls on Margaret, the central figure, with her sweet, sad face and golden hair, in strong contrast to the dark, sinister form behind her, and to the somewhat leathery-skinned monks in the distance. The canvas is well filled and the figures arranged with consummate art. Another fine composition is by Lagye, and relates to the romantic story of Faust and Marguerite. The latter is in church. She is seated, and Mephistopheles stands behind her disguised as a pilgrim, watching with grim satisfaction her movements. Marguerite's beautiful face wears a troubled expression: and, as if to emphasize her frail hope of eternal life, a rosary drops at her side, and the last link is slipping through her fingers. Near this group, of which Martha forms one, are other persons devoutly joining in the services of the church. This subject is harmoniously composed and finely finished."

79 MARTIN (PIERRE-PAUL)

Of Paris. Pupil of Loubon.

Landscape; Near the Loire.

(Water color.)

80 HUBBARD (R. W.),

Of New York.

A Glimpse of Lake Champlain.

81 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.

Spanish Contrabandists.

"A large picture of "Spanish Contrabandists," by Worms, of Paris, displays much study of character, and the composition is easy and natural."

82 BACON (HENRY),

Of Boston. Pupil of Cabanel and E. Frere.

An Auction in Alsace.

SECOND EVENING'S SALE.

Wednesday, May 14th.

82A KOEK KOEK (B. C.),

Of Amsterdam (deceased).

Landscape (Water color.)

83 DUTZSCHOLD (HENRE),

Of Paris. Pupil of Gerome and Veron.

* Spring Time.

84 LAMBDIN (GEO. C.),

Of Philadelphia.

Reflections.

85 BURGERS (HEIN J.),

Of Paris. Pupil of Royer and the Academy of Amsterdam.

Dinner in the Garden.

86 SCHREIBER (CHARLES),

Of Paris. Pupil of Brandon.

* Monk Reading.

87 ANDERS (E.),

Of Dusseldorf.

The Convalescent.

88 MEYER VON BREMEN (Prof. J. G.),

Of Berlin.

The Cottage Door.

89

The Industrious Girl.

90 HUBNER (PROF. CARL),

Of Dusseldorf. Pupil of Sohn. Chevalier of the Order of Leopold.

* The Mother's Grave.

91 HUE (CHARLES),

Of Paris. Pupil of R. Fleury and Caraud.

Flower Girl.

92 DESHAYES (CHAS. FELIX),

Of Toulon. Pupil of Francais.

The Pool in the Woods.

93 HOMER (WINSLOW),

Of New York.

* Rainy Day in the Country.

"It is long since we have seen as good a picture by Mr. Winslow Homer as 'A Rainy Day in the Country,' No. 93. This is capital work, natural and healthy, a happy transcript from American life, and sure to be a favorite. It is the interior of a "country store," with three genuine American boys talking about the national store. A first-rate dog is stretched out all the chimney's length, and basks at the fire his hairy strength, and these four characters—with the store itself well enough painted to make a Vermonter stranded in our Babel homesick—make up the picture."

94 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Gerome.

* The Confidants.

95 SANS (FRANCOIS),

Of Barcelona (Spain). Pupil of Coutoure.

Pierrot and his Dog.

96 STEINHEIL (ADOLPHE-CHARLES),

Of Paris. Pupil of his Father and Meissonier.

Still Life, Flowers, &c.

Salon of 1872. No. 1432.

"A new name and a man of uncommon merit."

97 TESTAS (W.),

Of Paris. Pupil of Gerome.

Turkish Coffee House.

98 LEYENDECKER (Paul),

Of Paris. Pupil of Gerome.

* Lady with Parrot.

99 KATHELIN (ERNEST),
Of Brussels.

The Fortune Teller.

100 ROUX (C.),
Of Munich. Pupil of Voltz.

Cattle.

101 HUBNER (Prof. Carl),
Of Dusseldorf. Pupil of Sohn. Chevalier of the Order of Leopold.

Faith.

102 BAADER (LOUIS),
Of Paris. Pupil of Yvon.

The Dead Bird.

103 LESREL (ADOLPHE),
Of Paris. Pupil of Geromé.

* Well in Brittany.

104 BOUCHARD (PIERRE LOUIS),

Of Paris. Pupil of Flandrin.

* The Merry Thought.

105 BECKER (GEORGES),

Of Paris. Pupil of Gerome. Medals, 1870, '72.

* The Martyr's Widow.

"'A Roman Mother's Visit to the Tomb of her Husband' is a noticeable example from the easel of Georges-Becker. The woman is accompanied by her children. They are all arrayed in white robes, and she is holding up before the tomb one of the little ones that it may read the inscription. This picture, which formed the study for a painting of grand size in the late Paris Exhibition, is finely finished, and would form an attractive work in any collection."

106 LENOIR (PAUL-MARIE),

Of Paris. Pupil of Gerome and Jalabert.

* Waiting for the Master.

"M. Lenoir is a young Parisian of wealth and education, the pupil and traveling companion of Gérôme, whose style is reflected in his works. These are as yet rather scarce; but enough have been seen in this country to give Lenoir a high rank as a humorist. A foreground filled with Turkish slippers, which from appearances have belonged to no Cinderellas; an animal caparisoned with Eastern trappings, and held by a weary little slave—these are uncommon adjuncts for an Eastern scene, and, considered as accessories to a mosque, are adapted to give a rather superficial and external view of the Mohammedan religion. But the truth and quaint satire of the picture are obvious."

107 SONDERLAND (F.),
Of Dusseldorf.

Forbidden Fruit.

105

108 DIEFFENBACH (ANTOINE),
Of Weisbaden. Pupil of Prof. Jordan.

200=

The Hunter's Return.

"One of the artist's usual subjects and painted with his usual care and skill."

109 IMPENS (JOSSE),
Of Brussels.

200

* Going to Church.

110 HUSYMANS (JEAN),
Of Antwerp. Pupil of the Academy.

300

* Algerian Toilet.

From Brussels Exhibition, '72. No. 396.

111 DOYEN (GUSTAVE),

Of Paris. Pupil of Bouguereau.

* The Tambourine. 220

112 WEBER (PAUL),

Of Philadelphia.

In Fontainebleau. 220

113 GIDE (THEOPHILE),

Of Paris. Pupil of Delaroche and Cogniet. Medals, 1861, '65, '66. Legion of Honor, '66.

* The Rehearsal for the Mass. 160

114 THUMANN (P.),

Of Weimar.

The Young Gleaner. 225

115 FERRANDIZ (BERNARDO),

Of Valencia (Spain). Pupil of Martinez.

Spanish Priest at a Fountain. 150

116 KORLE (J. T.),

Of Dusseldorf.

The Lovers' Tiff.

117 LE POITTEVIN (EUGENE),

Of Paris. Medals, 1831, '36, '43, '48, '55. Legion of Honor, 1848.

Fishing Boat, Coast of France.

118 HUBNER (JULIUS),

Of Dusseldorf. Pupil of his Father.

* Wine and Whine.

118A

* The Smitten Hunter.

119 DE HAAS (J. H. L.),

Of the Hague. Medals at the Hague, Utrecht and Munich, 1857, '61, '69. Chevalier of the Order of Leopold.

Calves in a Field.

120 JAZET (PAUL LEON),

Of Paris. Pupil of Barrias.

The Prisoner. 170

121 TRAYER (JEAN BAPTISTE),

Of Paris. Pupil of his Father. Medals, 1853, '55.

Out of Danger. 290

122 LAPORTE (MARCELLIN),

Of Paris. Pupil of Gleyre and Cabanel.

The Rehearsal. 125

123 COOMANS (JOSEPH),

Of Brussels. 210

* Flower Girl.

124 PLASSAN (ANTOINE-EMILE),

Of Bordeaux. Medals, 1852, '57, '59. Legion of Honor, 1859.

*Little Peasant. 180

125 ANDRE (EDMOND),

Of Sevres. Pupil of his Father and Pils.

The Finishing Touch.

126 ACHENBACH (ANDREAS),

Of Dusseldorf. Medals, 1839, '55, '64. Legion of Honor, 1864, and Medal at Universal Exposition, 1867.

Clearing up Shower.

(Water color.)

127 RICHARDS (WM. T.),

Of Philadelphia.

* Annisquam Beach.

128 GUILLEMIN (ALEXANDER),

Of Paris. Pupil of Gros. Medals, 1841, '45, '59. Legion of Honor, 1861.

The Sister of Charity.

(Chickens painted by Lemmens).

129 DELAROCHE (PAUL),

Of Paris, (deceased).

Christ in the Garden of Olives.

130 MAGNI (PROF. PIETRO),

Of Milan.

Threading a Needle.

(A beautiful Statuette in marble, the life size of which gained great renown at the Paris Exposition of 1867.)

131 HEULLANT (ARMAND),

Of Paris. Pupil of Picot and Giraud.

The Serenade.

132 LEYENDECKER (PAUL),

Of Paris. Pupil of Gerome.

The New Poem.

132A

Cupid trying his Arrow.

133 VERBOECKHOVEN (EUGENE),

Of Brussels. Pupil of his Father. Medals, 1834, '41, '55. Legion of Honor, 1845. Officer of the Order of Leopold and Chevalier of the Coronne de Chêne.

Cattle, (Landscape by Kuhnen, and as elaborate as a Koek-Koek.

134 METZMACHER (EMILE),

Of Paris. Pupil of Boulanger and Willems.

The Hunter's Surprise.

135 DESGOFFE (BLAISE),

Ot Paris. Pupil of Flandrin. Medals, 1861, '63.

* Game, with Objects of Art.

"Unusually effective as well as elaborate, and with more variety in the accessories than the artist generally introduces—a choice example."

136 DESGOFFE (BLAISE),

Of Paris. Pupil of Flandrin. Medals, 1861, '63.

Portrait of the Artist.

(Painted during the Siege, a unique work.)

"The objects of art and virtù treated by Desgoffe are well known to every connoisseur and antiquary. In their representation he leaves the old pot-and-kettle painters of Holland far behind, and has hardly a rival in modern

or ancient art, if we except Jacquemart, who is not a painter, but an etcher and draughtsman. During the Paris investment, when the treasures of the National Library were hidden in a place of safety, Desgoffe found himself deprived of his customary models; and, like the salamander which stings itself when besieged with flames, turned upon himself and fell to a dissection of his own countenance. It is the only portrait that has been seen from the hand of this painter, and in point of finish leaves the very photograph behind. The skin, hair, cornea of the eye, and the slight "crows feet" around the latter organ, are treated with the most merciless analysis. Literal copy-work can be no farther pushed."

137 DELORT (CHARLES-EDWARD),
Of Paris. Pupil of Gleyre and Gerome.
* Forbidden Books.

138 LESREL (ADOLPHE),
Of Paris. Pupil of Gerome.
* Soldiers Trowing Dice.

139 ALBOY-REBOUET (ALFRED),
Of Paris. Pupil of Gleyre and Gerome.
* The Talk after the Hunt.

140 VOLTZ (F.),
Of Munich.
Cattle, Landscape by Ebels.

141 RICHARDS (W. T.),

Of Philadelphia.

Entrance to Portsmouth Harbor. 325

142 ROTA (GIOVANNI),

Of Trieste. Pupil of the Academy of Venice.

* The Domino. 100

143 WORMS (JULES),

Of Paris. Pupil of Lafosse. Medals, 1867, '68, '69.

* The Doves. 750

144 LECOMTE DU NOUŸ (JULES),

Of Paris. Pupil of Gerome, Signol and Gleyre. Medals, 1866, '69, '72.

* The Ambush. 725

Just received, a superb work by a rising man.

145 CARAUD (JOSEPH),

Of Paris. Pupil of Muller. Medals, 1859, '61, 63. Legion of Honor, 1867.

* Saying Grace.

Time of Louis XVI.

146 GEROME (JEAN LEON),

Of Paris. Pupil of Delaroche. Medals, 1847, '48, '55. Member of the Legion of Honor, 1855. Member of the Institute of France, 1865. One of the Eight Grand Medals of Honor at the Universal Exhibition of 1867. Officer of the Legion of Honor, 1867. Professor in the School of the Beaux Arts.

A Bachi—Bouzouch.

"This figure, of a janizary drinking, resembles, if we are not mistaken, one of the spectators in the artist's celebrated picture, 'The Almeh.' It is in itself a lesson of drawing, modelling, light-and-shade, and severe study of character. Its perfectly oriental type and key of color add to its value, in a day when multitudes of so-called Turkish subjects are composed in Paris, with the aid of models from the Quartier Saint-Antoine. It is of more exquisite finish than many studies by the celebrated master, turned off latterly to satisfy an increasing demand."

147 PIOT (ADOLPHE),

Of Paris. Pupil of Cogniet.

* Flowers for the Bouquet.

"A very beautiful example is that by Adolphe Piot, representing the life-size figure of a young girl. She is seated, and her lap is filled with rare flowers, emblematic of her own innocence and loveliness."

148 LEYENDECKER (PAUL),

Of Paris. Pupil of Gerome.

* Reading.

(A room in the Hotel Cluny. Costume, Louis XIII. Salon of '72. No 1027.)

149 KOEK-KOEK (BAREND CORNELIUS)

Of Amsterdam, (deceased). Pupil of his Father. Medals, 1840, '43. Chevalier of the Order of the Lion of Netherland, and Leopold of Belgium.

Winter Landscape.

150 ESCOSURA (IGNACE DE LEON Y.)

Of Spain. Pupil of Gerome. Commander of the Order of Isabel the Catholic and Chevalier of the Order of Charles III of Spain, and Chevalier of the Order of Christ of Portugal.

The Rue de Rivoli (Paris)

On the morning of the 24th day of May, 1870, the expulsion of the Commune. (Portrait of the Artist in the foreground).

"This a true page from the 'diary of a besieged resident.' The Rue de Dauphin leads out of the Rue Rivoli at the angle of the Tuileries palace, and hither M. Escosura was conducted by a friendly soldier at the time the Versaillists were busily driving out the Communist incendiaries. While the artist was sketching, a wounded woman crept under the arches of the Rue Rivoli to die. A soldier lay lifeless at his very feet. The Tuileries are seen flaming, and the distance, towards the Bastile and Pere Lachaise (where the rebels made their last stand) is a solid screen of smoke. It is not very often that history has so competent an artist to record its facts 'on the spot.'"

152 BAKALOWICZ (LADISLAS),

Of Cracovie, (Austria). Pupil of the Academy.

Music and Dessert.

From Salon of 1869. No. 97.

153 CASTRES (EDOUARD),

Of Geneva. Pupil of Zamacois.

1350 * Japanese Bazaar.

(From the Salon of 1872, No. 272, and for which the Artist received a medal).

Edouard Castres has the interior of a "Japanese Bazaar," a work of great merit. The master of the shop is seated on a raised platform in the act of putting the finishing touches, in color, to a mask, and his work is curiously watched by two Japanese ladies and a group of young children. In its masterly grouping this picture has been rarely excelled. The figures are well drawn, and their action is very spirited, particularly so of the children, two of whom are watching the painter, while the third one, a boy, is evidently trying to excite the humor of his companion. The details of the work are executed in a broad and vigorous manner, and in color it is remarkably brilliant. Castres is said to be a pupil of the late Edouard Zamacois, whose work he already rivals.

A spirited example of a brilliant young genius. Zamacois, whose early death a couple of years ago left the art-world in mourning, seems to revive again in this happy effort of his friend and associate. The scene is a Japanese street, where a painter of masks is plying his trade in a booth open to the gaze of the passers by. A magnificent *dame galante*, or lorette of Japan, is admiring the work of the weazened old artist, who crouches at his task, and puts a fresh complexion on a mask of Buddha. This simple vanity is as evident as that of Hogart's painter, who draws a bottle on a tavern sign. A woman of inferior pretensions, and a knot of comical little children, stare at the work as it progresses. The immense quantity of masks, all various and all intensely Japanese, are a study in themselves. The care and fidelity expended on every part of this complicated scene are truly admirable, indicating for the artist a proud future.

154 ALBOY-REBOUET (ALFRED),

Of Paris. Pupil of Gleyre and Jerome.

2 15 * Ripe Cherries.

155 KOLLER (GUILLAME),

Of Brussels. Pupil of Baron Leys.

Hughs Van Der Goes painting the Portrait of the Infant Marie de Bourgogne.

(From the Brussels Exhibition of '72. No. 423.)

1500

Another very able picture is Koller's "Young Monk Painting a Lady's Picture." Here are rich color, gorgeous vestments, exquisite textures, and exact distances.

156 DEVRIENDT (ALBERT),

Of Brussels. Pupil of Baron Henry Leys.

Going to Prayers.

400

Flemish Costume, 16th Century.

157 BOUGUEREAU (WM. ADOLPHE),

Of Paris. Pupil of Picot. Prize of Rome, 1850. Medals, 1855, '57, '67. Legion of Honor, 1859.

Fisher Girl, (Coast of Brittany.)

2325

158 UNTERBERGER (F. R.),

Of Brussels.

255

Environs of Amalfi.

From the Brussels Exhibition, '72. No. 762.

159 GUILLOU (ALFRED),

Of Paris. Pupil of Cabanel and Bouguereau.

* Washing in Brittany. 260

"A strong well painted picture."

160 OOMS (KAREL),

Of Antwerp.

Flemish Pirates. 1025

From the Brussels Exhibition, 1872. No. 546.

"A great deal of savageness still reigned in their customs, the right of the strongest was generally regarded as the best; they had singular ideas concerning the rights of men and property, not only the public roads were infested by brigands in consequence of the long intestine wars, but also the sea was becoming very unsafe. Maritime rights, as we understand it in these days, were still in an embryro state; they exercised their piratical propensities on their friends, as well as upon their enemies. Meyr, in his annals of the year 1405, mentions a band of Flemish Pirates, who did a great deal of harm to the commerce of Antwerp, robbing and burning ships, and cruelly maltreating the crews and passengers thereof, the merchants who frequented the Flemish markets suffered much from these villians, until the authorities were compelled to take effective measures."—*From Merten's History of Antwerp.*

"A very striking and original treatment of an interesting subject, a kind of subject and a kind of treatment not often grappled with in these days of art millinery. The composition is fine, very natural, nothing over-strained, the drawing is firm and correct, the expressions tell the story completely, the color is rich and harmonious, the finish of the work is elaborate without sacrificing breadth. This fine painting by a rising man would be an important acquisition to any gallery and would form a noble centre around which to group cabinet gems."